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## ST. GEORGE'S HALL.

THE "Bijou Operetta Company" commenced a series of performances at this elegant little theatre on the 13th ult., with every prospect of success. The opening Operetta, "The Forester's Daughters," is the composition of Mr. W. Chalmers Masters, the musical director, and contains somelight and pleasing music, which will, we think, prove acceptable in the drawing-room. We may especially mention a gracefully written duet, excellently given by Miss Susanna Cole and Miss Elena Angèle, and a song thrown off with much intelligence and vivacity by Miss Angèle, both compositions receiving an unanimous encore. Miss Susanna Cole (the soprano) achieved a well-merited success, and Mr. William Offord, Mr. Ralph Wilkinson, and Mr. Pellisier were also highly effective in the music allotted to them. At the conclusion of the Operetta the composer appeared on the stage, and was cordially greeted by the audience. The performance concluded with Virginia Gabriel's Operetta, "The Widows Bewitched," in which Miss Clara Lacey fully sustained her reputation as a pleasing singer of light operatic music.

## ITALY.

THE opera season is commencing this autumn at MILAN with better prospects than have attended musical performances in this city for some time past. There is greater desire evinced on the part of musical providers to produce sterling compositions than heretofore: witness the list of operas proposed for the Scala and Carcano Theatres. At the former, for instance, Felicien David's *Ercolano*, Boito's *Mefistofele*, and Rossini's *Guglielmo Tell* are spoken of among several other works of eminence; while, as a climax to these spirited proceedings, arrangements have been made with the illustrious composer of *Faust*, Charles Gounod, to come to La Scala expressly for the purpose of himself conducting his last new opera, *Romeo e Giulietta*. At the Carcano are mentioned as forthcoming the following operas: Mozart's *Don Giovanni* and *Nozze di Figaro*, Cimarosa's *Matrimonio Segreto*, Felicien David's *Lala Rouk*, with at least half a dozen more.

In GENOA the Carlo Felice Theatre opened on the 2d Nov. with Meyerbeer's *Dinorah*, the Prima Donna being Signora de Maesen, a most accomplished artist. Her voice is pure, fresh, and powerful; while her command over it is complete. She executes the difficult passages of vocalization that abound in her part in this opera with a precision and finish, yet at the same time with a beauty of tone, that are positively delightful. Cavaliere Maestro Mazzucato, musical director at the Conservatorio di Milan, was invited by the directors of the Carlo Felice Theatre to superintend the rehearsals and conduct the performances of this opera during the absence of the usual resident professor employed by the Genoese directorship; and the result was such as left nothing to be desired. Maestro Mazzucato's spirited yet unaffected mode of conducting; his unflinching attention to the duties of his position; and his careful preservation of the pianos as well as the fortes and crescendos of his orchestral executants, are all most satisfactory; and will make his resignation, after his temporary occupation of the conductor's seat, a thing to be regretted.

The brief operatic season at the Paganini Theatre consisted of about a dozen nights' performances of Verdi's *Ballo in Maschera*; and a Miscellaneous Concert given by Cavaliere Camillo Sivori. The famed violinist's exquisite tone and polished execution are unchanged; but, alas! so also is his usual choice of inferior music for performance. He seems to have an irradicable conviction that trashy pieces from opera airs, and fantasias upon trivial themes, are the only things that will please an audience; and thus leaves unguen such violin solos and instrumental quartetts by classical composers as we know, by rare experience, that he can so magnificently deliver if he choose. We think he is mistaken, and that the best of music is popularly appreciated when brought forward; therefore, we are not without hope that Cavaliere Sivori will be persuaded (as we have heard it whispered that attempts are being made to this effect) to perform some really sterling violin piece at Maestro Lavagnino's forthcoming classical concerts, a third series of which is promised for the approaching winter season.

A MUSICAL Performance by the pupils of the London Society for Teaching the Blind to Read, took place at the Upper Avenue-road, Regent's-park, on the 12th ult. The programme was, as usual, excellently selected; and the execution of the various pieces reflected the utmost credit upon the performers, and upon their able and conscientious instructor, Mr. Edwin Barnes. The Chairman, C. Avery, Esq., highly complimented both professor and pupils upon the result of their joint labours.

THE Tonic Sol-fa Choral Society gave a performance of *Eljah*, at St. George's Hall, Langham-place, on the 11th ult. The band and chorus consisted of about 200 performers, and the principal solo singers were Miss Edmonds, Miss Palmer, Mr. Montem Smith, and Mr. Winn, Miss Blanche Burr, Mrs. Parish, Mr. Cook, and Mr. Burcombe assisting in the double quartett. Mr. Montem Smith being indisposed, was unable to sing much of the tenor music; and the greater portion of the part was therefore allotted to Mr. Carter, whose singing of "Then shall the righteous" was greatly admired. The choruses were well given; the sopranos, especially, being noticeable for accuracy throughout the whole work. Miss Edmonds was highly successful in the soprano music, and Miss Palmer and Mr. Winn sustained their parts with their usual ability. Mr. Thos. Gardner was the conductor; and Mr. Nicholas Heins presided at the organ.

A CONCERT was given by Herr Immanuel Liebhich, at the Hanover-square Rooms, on Friday evening, the 8th ult., which was well attended. The programme was essentially a popular one; and to the admirers of Herr Liebhich's compositions must have been a rich treat, his name appearing no less than ten times. Besides Herr Liebhich's performance, we had the clever playing of his son, a boy only nine years of age, who, if he be not spoiled by the flattery usually bestowed upon precocious pianists, may in time become a genuine artist. The "Musical Box" (performed and composed by the concert-giver) was unanimously encored. In this composition the attempt to subdue the natural capacities of the pianoforte has been extremely successful; and we have no doubt that it will become highly popular. Herr Liebhich was assisted in the vocal department by Madlle. Liebhart, Madame Czerny, Madame Sauerbrey, Mr. George Perren, and Mr. Lewis Thomas.

THE Members of the Poplar Glee and Madrigal Union, under the direction of Mr. Hinton, gave a very successful concert in the Burdett Hall, Limehouse, on the 6th ult. Mrs. Hinton presided at the pianoforte. The programme consisted of a selection of part-music, amongst the most prominent of which we may instance "The Pilgrims" (Leslie); the motett, "Methinks I hear" (Dr. Crotch); "My bonny lass" (Morley); "O hush thee, my babe" (Sullivan); and the "Hunting Song" (Benedict). Several vocal solos were also effectively given by members of the choir. The hall was extremely full.

THE first of a series of Six Concerts was given by Herr Carl Hause, at the Hanover-square Rooms, on the evening of the 21st ult. Herr Hause displayed much energy and brilliancy of execution in Mozart's Sonata for two pianofortes (in which he was joined by Signor Catalani) in the first movement of Hummel's Concerto in A minor, and some light pieces of his own composition. A "Duo concertante," by Herr Hause (for two pianofortes) was also performed by the composer and Miss Ellice Jewell. He was assisted in the vocal department by Signorina Luigia Leale (a singer with good executive powers), Miss Fanny Armytage, and Miss Anna Jewell.

THE Blackfriars Choral Union gave a Concert on the 11th ult., at Albion Hall, when several excellent glees and part-songs were given by the choir; and the solo vocalists (amongst the most prominent of whom were Mrs. Parsons, Miss Hume, Mr. Howell, and Mr. Crome) acquitted themselves to the thorough satisfaction of the audience. Mr. W. Crome ably presided at the pianoforte, and Mr. Parsons conducted.

MENDELSSOHN'S "Reformation" Symphony, performed at the Crystal Palace for the first time in England, (too late for a notice in our present number) will be played for the second time at the concert of Mr. Joseph Barnby's choir, on the 12th inst. The interest excited in musical circles by the publication of these new works of the greatest of modern composers appears likely to continue; for already we hear of other compositions in preparation. The eighth book of "Lieder ohne Worte," played for the first time at the "Monday Popular Concerts" by Madame Arabella Goddard, will be again performed by Herr Pauer at Mr. Barnby's concert, the programme of which will be exclusively devoted to the works of Mendelssohn, and will include the "Trumpet" overture, and an "Ave Maria" (a soprano solo, with chorus for female voices), from the unfinished opera, *Lorelei*, which has only once been heard in London many years since, under the direction of Mr. Benedict.

MR. CHAPLIN HENRY has been appointed Basso in the choir of the Foundling Hospital, in the place of the late Mr. W. H. Weiss.

WE understand that Mr. German Reed has taken St. George's Hall, Langham-place, in order to carry out his design of establishing in the metropolis a comic opera, derived both from native and foreign sources. The Hall is undergoing the necessary alterations, in the construction of private boxes, and the enlargement of the stage for the production of opera and extravaganza. An undertaking like this interests every lover of music; and it has been intimated to us that the prices of admission will be within the range of all classes. As an earnest of good intention, a new operatic extravaganza will be immediately announced, from the pen of Mr. F. C. Burnand, whose humorous productions are well known in the theatrical world, and Mr. A. S. Sullivan, a young and rising composer, whose works have already placed him in a high position. Our favourite place of resort, the Gallery of Illustration, will, of course, be unaffected by Mr. German Reed's connection with the St. George's Opera House. The present entertainment there, which is still running a prosperous career, will, we hear, be replaced by novelty before the present year runs out.

THE South Norwood Musical Society gave a performance of Mr. Barnett's *Ancient Mariner* on Monday, the 18th ult., which was a great success. The principal singers were Mrs. Leete, Misses Whitaker, L. Stainburn, and Bernoulli; Messrs. Fishwick, Howgrave, and Brookman. The duet, "Two voices in the air," sung by Mrs. Leete and Miss Whitaker was encored, and certainly deserved all the praise accorded to it. Mr. Howgrave sustained the onerous part of the *Ancient Mariner* in a most satisfactory manner. The tenor music was well sung by Mr. Fishwick, and sung, we desire to put upon record, without any of the airs and graces peculiar to amateur tenor singers in general. The ladies, apart from the duet, have little solo music, but the two already eulogised sang each an air very well; Miss Bernoulli took the most trying solo in "This seraph band;" and the remaining repre-

representatives of the names above-cited took part in the quartets. The chorus, which was wanting in some of its most efficient members (absent from illness), had evidently been well drilled, and attacked the difficult, and not seldom unvocal, music allotted to it courageously and successfully, and brought the Cantata to a conclusion amidst a hearty round of applause. Mr. W. J. Westbrook conducted, and Mr. J. S. Bates, accompanied upon the pianoforte.

### Musical Publications.

From *The Daily News*, October 18th.

THE house of Messrs. Novello, Ewer and Co. (a recent incorporation of two of the most eminent London music publishing firms) has just issued some works of special interest and importance; first amongst which we must specify Mendelssohn's "Trumpet Overture," arranged both as a solo and as a duet for the pianoforte by Julius Rietz, of Dreden, by whom several of Mendelssohn's posthumous orchestral works have been adapted in a similar shape. The so-called "Trumpet Overture" was composed in 1825, and first performed at the Düsseldorf festival in 1833, since when it has been given, some three or four times only, by the London Philharmonic Society, but has remained in manuscript until now. It has been named the "Trumpet Overture," from the predominance of a very striking passage for the brass instruments with which it commences, and which recurs frequently throughout the overture. The prevailing character of the work is brilliancy and vivacity, with a basis of majesty, and those occasional traces of science and skill in the treatment of an episodic subject which show the powerful hand of the consummate master. As we have on several occasions spoken of this beautiful overture in reference to its orchestral performance, we need now only record the welcome fact of its recent appearance in print. The pianoforte arrangements are admirably executed; and, whether in its solo or its duet form, it will make a most welcome addition to the series of overtures similarly adapted and previously published by the same firm.

Messrs. Novello, Ewer and Co. have also just issued a valuable and interesting new work, by Mr. Moscheles, one of the most important promoters of the modern brilliant style of pianoforte playing. "Domestic Life," a series of twelve duets for the pianoforte (Op. 140), seems to be a work similar in design to the set of twelve such pieces by Robert Schumann, quaintly entitled "Twelve Pianoforte pieces for great and little Children." In both cases each piece bears some distinctive title, and is written in a characteristic style illustrative thereof. Mr. Moscheles' work, dedicated to his grandchildren, contains pieces of various degrees of difficulty—none so simple as to be beneath the notice even of accomplished players and none so difficult as to be beyond the reach of any improving student. That they are written with admirable knowledge of the resources and effects of the pianoforte, it is needless to say, being the production of one who has gained such high distinction as a practical pianist and a composer for the instrument; but they have other and greater merits in the happy and varied character impressed on each movement. No. 1, "Brother and Sister," is a quiet piece of gentle, unaffected expression. No. 2, "Affection," as it is the shortest, so it is, perhaps, the least interesting piece of the series. No. 3, "Altercation," gives a capital effect of wrangling in the reiteration and alternation of similar passages between the primo and secondo, as happily achieved as the study "Contradiction," in the same composer's Op. 95. No. 4, "Grandfather's Dance," is an exquisite piece of formal, quaint, stiff gaiety. No. 5, "Elegy," has much placid expression, the secondo frequently assuming the prominent position. No. 6, "A fugal Waltz," is a very clever admixture of one of the most popular with one of the most scientific forms of the art. The theme of a pretty waltz movement, transferred to six-eight time, is made the subject of a closely and skillfully wrought fugue, carried on with the power and continuity of a masterly hand; reverting to the original waltz tempo by way of coda. No. 7, "The Harper's Ballad," has a quaint effect from the changes and admixture of rhythm. No. 8, "Grandmother at her Spinning-wheel," is a simple strain of melody, with an under current of murmuring triplet accompaniment, suggestive of continuous equable movement. No. 9, "Soldier's Life," is a bold and vigorous martial piece, changing from three-four time to a "quick-step" movement in two-four. No. 10, "Serenade," a flowing and graceful piece of cantabile writing, is followed by No. 11, an animated "Quick-step." No. 12, "Canon alla Tarantella," being one of the most elaborate movements of the series. In this, as in the "Fugal Waltz," Mr. Moscheles has happily combined the extremes of scientific and popular forms, and with equally happy effect; an animated Tarantella subject being treated as a "canon in the octave" between the primo and secondo, and carried on with as much freedom and impulse as though unassociated with scientific forms. The whole series is an interesting and valuable addition to the limited collection of four-hand music, and an admirable instance of the freshness of thought of the veteran artist and composer, whose pianoforte concertos and studies have ranked as classical productions for many years past. This series of duets will interest players of all degrees, as well as prove most valuable for teaching purposes.

"O taste and see how gracious," full anthem by Mr. Arthur Sullivan (same publishers), contains some excellent vocal part writing, and some graceful melodic phrases, rather secular in style perhaps, considering the purpose of the composition; which, moreover, would have borne somewhat more amplification and development.

Messrs. Novello's cheap series of part songs has reached books 16 and 17, containing respectively six graceful compositions by Mr.

Henry Leslie and Mr. Henry Smart, neatly printed in score, with pianoforte accompaniments.

"Six Voluntaries for the Harmonium," by M. Lemmens (also published by Messrs. Novello, Ewer and Co.) will be found useful as well as interesting to students of that instrument. These pieces are written with sufficient lightness of style to render them pleasing in drawing-room performance without altogether losing sight of that sobriety of character which belongs to an instrument intended to represent the organ.

From the same firm (Messrs. Novello, Ewer and Co.) we may expect in the course of the year the publication of Mendelssohn's great "Reformation Symphony," composed in 1830, but sealed up and withheld from publicity until now. The work was performed, soon after its completion, in Germany, but has never yet been heard in England, as Rietz erroneously states in his catalogue of Mendelssohn's works. As the date of composition is subsequent to that of some of Mendelssohn's acknowledged masterpieces, there can be little doubt of its proving a welcome addition to the published works of the composer. The symphony is announced for performance at a concert, consisting entirely of Mendelssohn's music, to be given by Mr. Barnby, at St. James's-hall, on December 12, on which occasion also some new *lieder ohne worte* will be played for the first time.

### Reviews.

*Musical Development; or Remarks on the Spirit of the Principal Musical Forms.* By JOSEPH GODDARD. London: Thomas Murby, and Simpkin, Marshall, and Co.

THIS is an earnest book by an enthusiastic thinker on the art. Assuming, as he says in his preface, that "emphasis and phrase in language are rudimentary effects of rhythm and phrase in music," our author endeavours to prove that, as human emotion is of two general orders—the "personal or instinctive," and "the mental or abstract"—music of every kind must express one of these feelings, the melodic style being peculiarly appropriate for the first, and the marked rhythmic style for the second. It would be impossible to follow the writer through his very ingenious and intelligent arguments in proof of the theory explained in his opening chapter; but we may say that he appears to have thoroughly studied the styles of the various composers, and to have rightly classed them according to their effect upon the development of the art. Some such thoughtful work as this is assuredly well-timed, considering how little even music lovers are accustomed to reflect on the distinctive character of the various compositions they are in the habit of hearing. We regret that we have not space for much extract from the work; but the following remarks will, we think, be read with interest, although they form but a small portion of the analysis of the instrumental productions of the composers mentioned. "A comparative study of the instrumental works of Haydn, Mozart, Mendelssohn, and Beethoven, reveals a broad distinction separating the genius of the two former from that of the two latter composers. It may be said that Haydn and Mozart are musicians by instinct, while Mendelssohn and Beethoven are musicians by thought. The sweet, rich strains flowing so copiously from the two former composers may be likened to the beauty of an infant, which effuses unattended by effort, and in the utmost simplicity. In this music we see two simple and almost childlike natures the receptacle of the grandest endowments, and the agency of a most sublime function; yet the inspiration comes almost unsought—is unfolded in ease and complacency, and the characters over which it passes preserve throughout their normal simplicity. On the other hand, in the production of the music of Beethoven and Mendelssohn, the individual character is not at all a passive, quiescent thing in the matter; it is active and obtrusive throughout. The strains of these masters do not come, as the numbers came to Pope, or as the music of Haydn and Mozart came to them; but they are intellectually wrested from nature, and have the strong impress of character upon them."

Further on it is said: "Notwithstanding a keen desire to avoid entering the regions of fancy, I am tempted to continue—that Beethoven's world of aspiration seems redolent of nature—nature purified and divested of death—a 'new earth;' whilst Mendelssohn's is at one time 'some delicious land' of poetic imagining, at another the spiritual world of religion. With Haydn and Mozart our inward nature is elevated, but not in any abnormal way. With Mendelssohn and Beethoven our spirit is invoked from us, and led a far and mystic chase: this music reflects a sympathy in its conceptions for an immortal state, a craving for an ineffable beauty—for a great consolation."

Speaking of Beethoven's music, we are struck with the remark that "a distinguishing feature of his genius is the production of pieces which, though they are in one place exuberantly gay, in another deeply serious, do not express either personal depression or cheerfulness. In the greater portion of his music, excepting perhaps the very short movements, and the slow movements, there is geniality in earnestness, and depth in gaiety: the music thus elevates as it moves, and impresses as it gladdens." This peculiar attribute of the highest order of genius is happily dwelt upon by the writer in proof of the broad distinction between the "personal" and the "abstract" styles already mentioned. We shall be glad if these few brief remarks have the effect of tempting our readers to search more deeply into the subject so ably propounded by Mr. Goddard; for we can assure them that, even if they disagree with some of the opinions expressed, they will at least find that they have a keen observer and an acute reasoner to deal with.